

# NOTES

**The following transcription is intended only for performing purpose and doesn't seek any critical goal.**

The time signatures, notes' values, accidentals and colourings are as in the original manuscript, apart from:

- the perfect breves, the imperfect longæ in perfect time, the perfect brevis rests and the perfect semibreves are dotted.
- ties are used for the notes' values not exactly representable.

The C clefs are transposed to the G clef, to the modern Tenor clef and to the Bass clef.

In the Gloria's verse "Quoniam tu solus sanctus", the Superius black notes are in proportio dupla instead of the more usual sesquialtera.

Instead of marking the "ligaturæ" with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible. To represent the notes' values I used the following rules (simplifying the old ones):

- the left upstemmed notes are semibreves
- the notes without stem are breves
- the right downstemmed notes are longæ
- the unstemmed notes with a double length body are maximæ

I decided to keep the original manuscript's text placement, positioned above the stave, to leave the performers the freedom to make the effective text placement at their own judgement.

In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is based upon the text rhythm (the text accents) either following or contrasting it. The text rhythm being not modular by definition, forcing a bar division, i.e. a modular rhythm, upon this music is a theoretical error involving practical ones: to put the accents in the wrong places and to prevent a correct understanding of the melodic flowing. The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

I corrected what I presumed to be errors but, as I'm not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address (only in Italian, sorry):

[http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in\\_hi\\_us erid=19324&cached=true](http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_us erid=19324&cached=true)

Those peoples interested in the mensural notation can find useful to visit the following website (only in Italian, sorry):

<http://www.musica-antica.info/paleografia/>

# Kyrie – Missa E

1

Kyrie



Kyrie

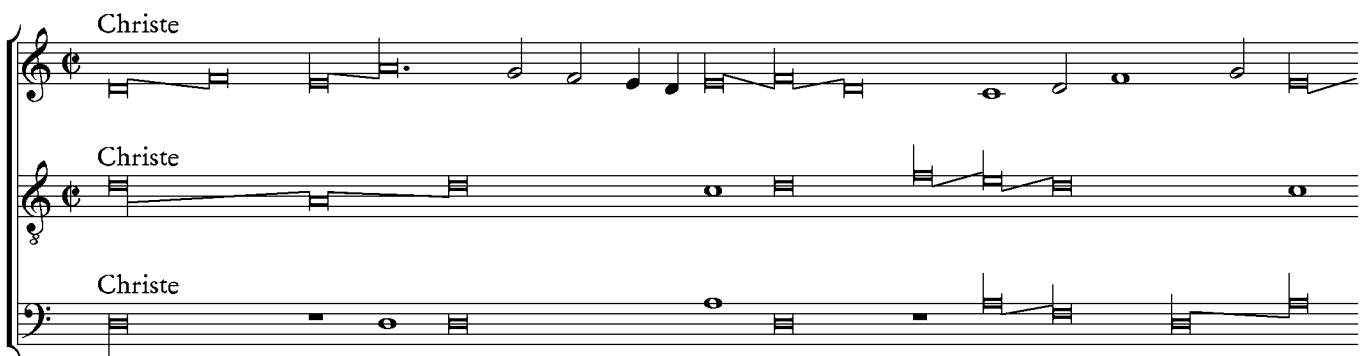
Kyrie



eleyson



Christe



Christe

Christe

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with various rhythmic and melodic lines.

Second system of musical notation, consisting of three staves. The word "eleyson" is written above the top staff.

Third system of musical notation, consisting of three staves. The word "Kyrie" is written above each of the three staves.

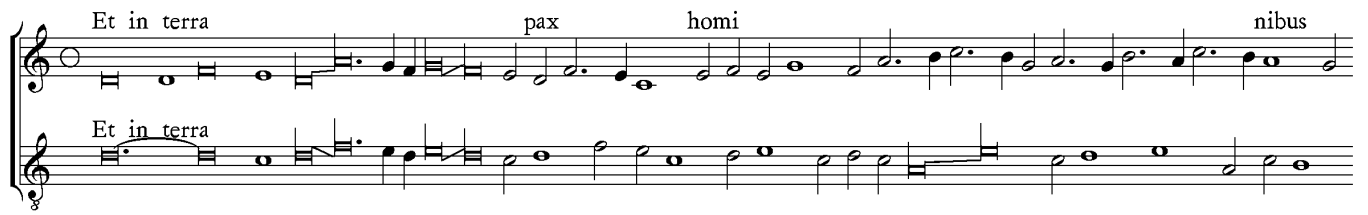
Fourth system of musical notation, consisting of three staves with various rhythmic and melodic lines.

Fifth system of musical notation, consisting of three staves. The word "eleyson" is written above the top staff.

# Gloria – Missa E

3

Et in terra pax homi nibus



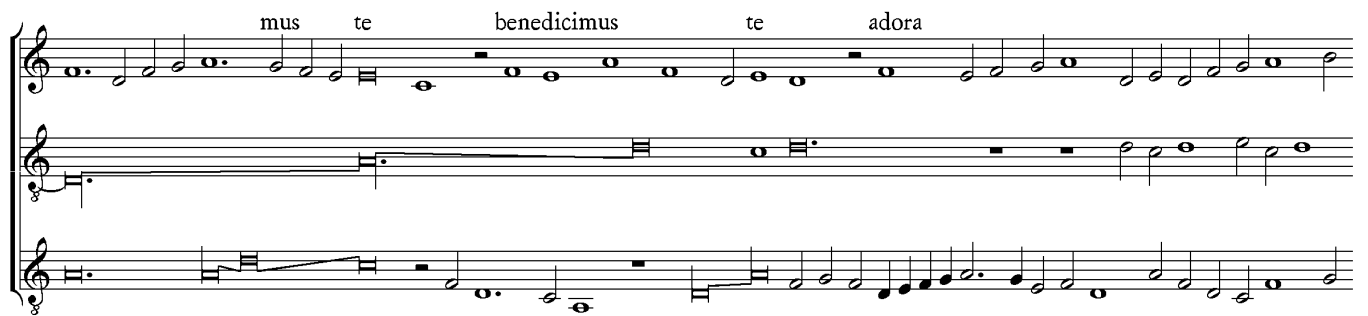
Et in terra

bone volunta tis lauda



laudamus


mus te benedicimus te adora



mus te glorifica



mus te gratias agimus



tibi propter magnam gloriam tuam

domine deus rex celestis deus pater

omni potens

Domine fili unigenite ihesu

christe domine deus agnus

de

i filius pa tris

Qui tollis peccata mundi mi serere

Qui tollis

Qui tollis peccata

nobis Qui tollis peccata mundi suscipe deprecationem

nostram qui sedes ad dexteram pa

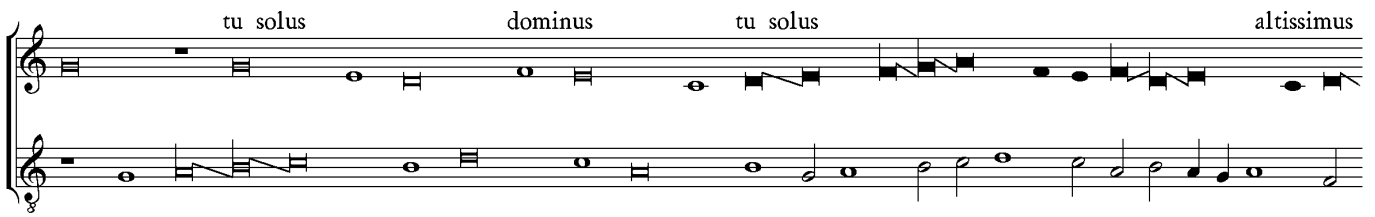
tris miserere nobis

Tacet

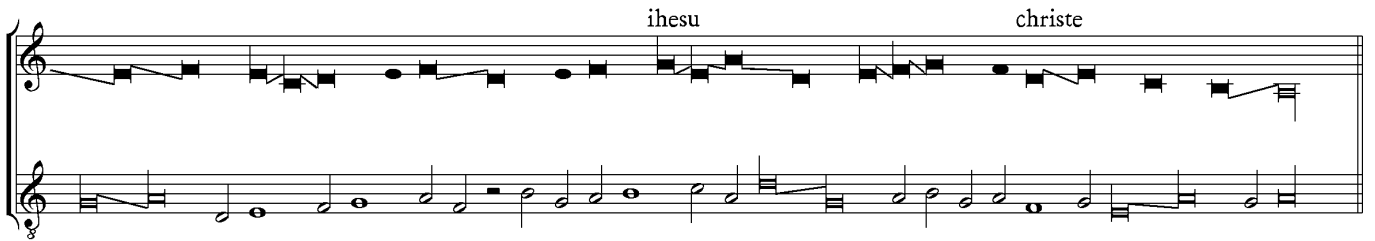
Quoniam tu solus sanctus

Quoniam tu solus

tu solus dominus tu solus altissimus



ihesu christe



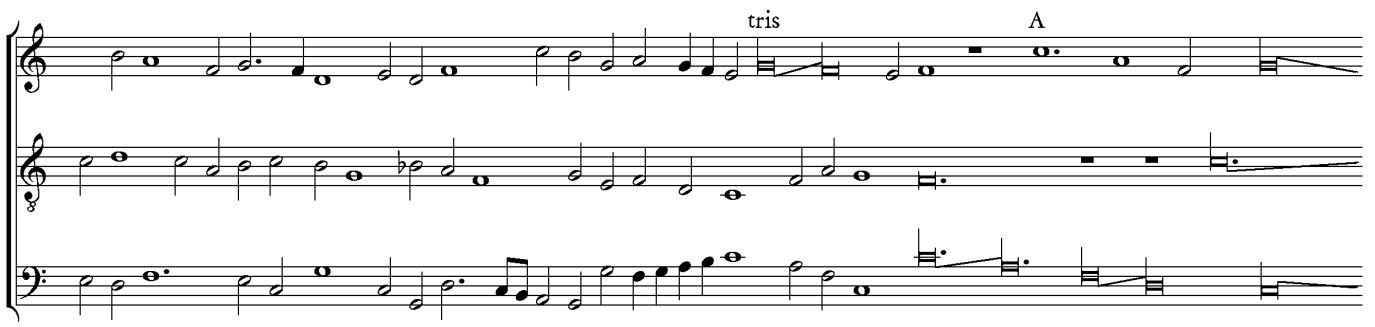
Cum sancto spiritu in gloria dei pa

Cum sancto spiritu

Cum sancto spiritu



tris A



men



# Credo – Missa E

Patrem omnipotentem factorem  
patrem  
celi et terre visibilium  
omnium et invisibili um  
Et unum dominum ihesum christum  
Et ex patre  
na tum ante omnia secu la

The image shows a musical score for a Credo in E major. It consists of six systems of music, each with a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are in Latin and are placed above the vocal line. The text is: 'Patrem omnipotentem factorem celi et terre visibilium omnium et invisibili um Et unum dominum ihesum christum Et ex patre na tum ante omnia secu la'. The music is written in a style typical of a church service, with clear phrasing and dynamic markings.



deum de deo lumen de lu mi ne deum verum

de deo ve ro

genitum non factum consubstantialem patri per quem

omnia fa cta sunt

Tacet

Qui propter nos homi nes et propter nostram sa

Qui propter nos

lutem descendit de ce

lis

Et incarnatus est de spiritu sancto ex maria virgine

Et incarnatus

Et incarnatus

et homo factus est crucifixus etiam

pro nobis sub pontio pilato

passus et sepul tus est et resurrexit

tertia di e

secundum scripturas et ascendit in celum sedet ad dexteram

patris et iterum venturus est cum gloria iudicare

vivos et mortuos cuius regni non erit finis

Et in spiritum sanctum dominum et vivificantem

Et in spiritum

qui ex patre filioque procedit cum patre

et filio simul adoratur et conglorificatur qui locutus est

per prophetas

Et unam sanctam catholicam et apostolicam

et unam

Et unam

ecclesiam confiteor unum baptisma in remissionem peccatorum

et expecto resurrectionem mortuorum et vitam venturi

seculi

A

men

# Sanctus – Missa E

12

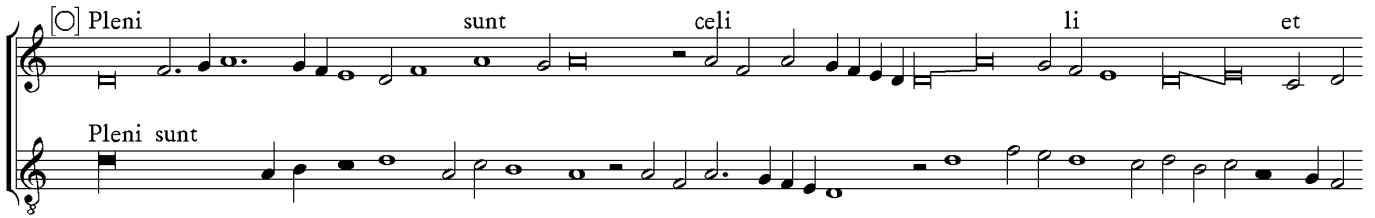
Sanc tus

sanctus sanc tus

dominus de us sa

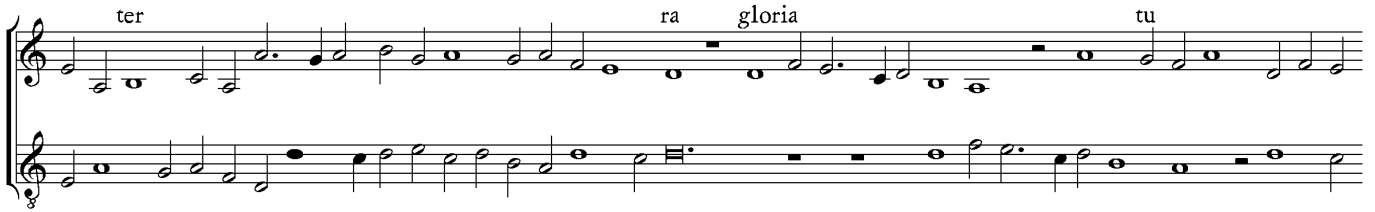
baoth Tacet

Pleni sunt celi et



Pleni sunt

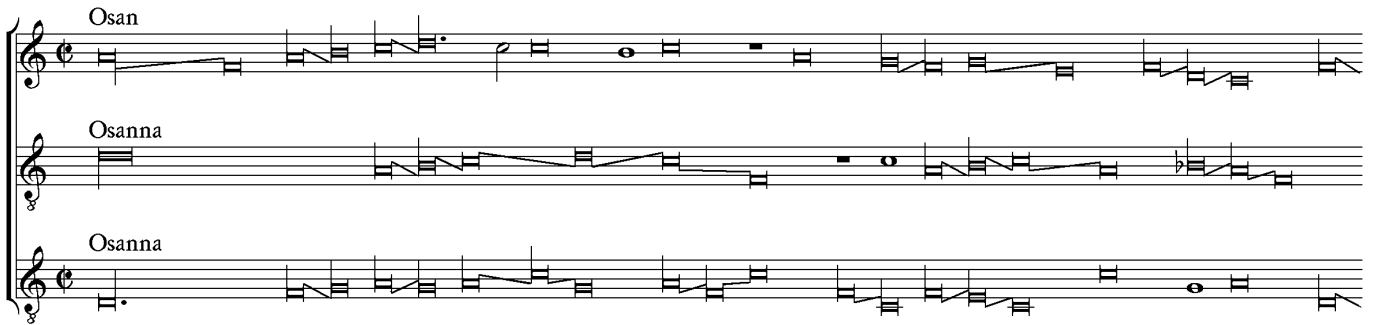
ter ra gloria tu



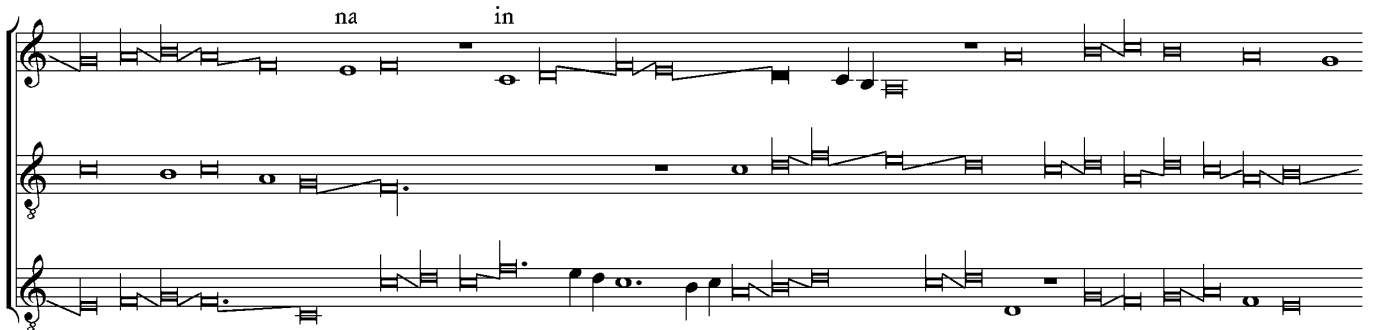
a



Osanna  
Osanna  
Osanna

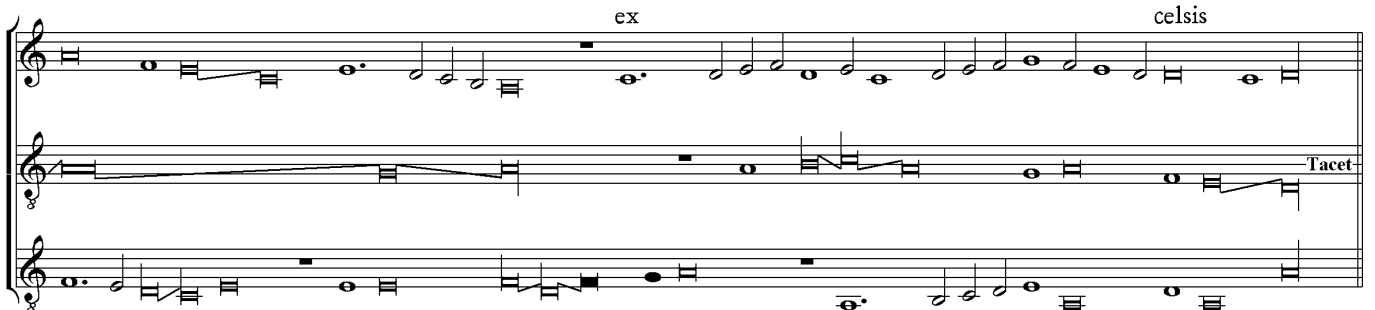


na in



ex celsis

Tacet



Bene dictus

Benedictus

qui venit in no

mine domi ni

Osanna in excel

Osanna

Osanna

sis

Detailed description: This is a musical score for a section of a Mass, specifically the Benedictus. It consists of six systems of music, each with a vocal line and a piano accompaniment. The lyrics are in Latin: 'Bene dictus, qui venit in nomine domini in excelsis'. The first system starts with 'Bene dictus'. The second system has 'qui venit' and 'in no'. The third system has 'mine domi ni'. The fourth system has 'Osanna in excel'. The fifth system has 'Osanna' written three times. The sixth system has 'sis'. The music is written in a common time signature (C) and features a mix of eighth and sixteenth notes in the vocal line, with a more rhythmic accompaniment in the piano part.

# Agnus – Missa E

15

Agnus nus dei

This system contains the first three staves of the musical score. The top staff is the vocal line, with the lyrics 'Agnus nus dei' written above it. The middle and bottom staves are piano accompaniment. The music is in E major and 3/4 time.

qui tollis peccata mun

This system contains the next three staves. The vocal line continues with the lyrics 'qui tollis peccata mun'. The piano accompaniment continues with a steady accompaniment.

di misere re nobis Tacet

This system contains the next three staves. The vocal line continues with the lyrics 'di misere re nobis'. The piano accompaniment continues. The word 'Tacet' is written at the end of the piano part.

Agnus dei qui

This system contains the final three staves. The vocal line continues with the lyrics 'Agnus dei qui'. The piano accompaniment concludes the piece.



tollis peccata mundi misere

re nobis

Ag nus dei

Agnus

Agnus

qui tollis pecca

ta mundi dona nobis pacem